

EAT A CROCODILE

presents

PRESENTATION PACK

SHAKE

BASED ON WILLIAM SHAKESPEARE 'S
TWELFTH NIGHT

DIRECTED BY DAN JEMMETT



©Mario Del Curto

PREMIERED: 27 OCTOBER 2015

PERFORMED FROM 27 OCT. TO 15 NOV. 2015

AT GENEVA'S THÉÂTRE DE CAROUGE-ATELIER

AVAILABLE ON TOUR 2016-2017

KSAMKA

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ABOUT THE PLAY

After a violent storm, the twins Viola and Sebastian are shipwrecked on the coast of Illyria in two different spots. Disguised as a man, Viola enters the service of the Duke Orsino with whom she falls madly in love; she cannot tell him, however, for fear of revealing her identity. Orsino then asks her to deliver a message to the Duchess Olivia, his neighbour. Disaster strikes as Olivia, misled by Viola's manly appearance, instantly falls for her boyish charms. Things get even more complicated until the arrival of Sebastian, rescued from the sea, who settles the whole dispute. All ends well: Olivia plans to marry Sebastian, Orsino, as for him, loves Viola...

DISTRIBUTION

AUTHOR William Shakespeare
TRANSLATOR Marie-Paule Ramo
DIRECTOR Dan Jemmett

WITH

Vincent Berger Sir Toby and Sir Andrew
Delphine Cogniard Viola and Sebastian
Valérie Crouzet Olivia
Antonio Gil Martinez Orsino and Malvolio
Geoffrey Carey and Marc Prin alternating as Feste

Director Dan Jemmett
Stage designers Dan Jemmett and Denis Tisseraud
Lighting designer Arnaud Jung
Costume designer Sylvie Martin-Hyszka
Hairstyle Véronique Nguyen
Props Georgie Gaudier
Stage Manager Denis Tisseraud

Costumes

Nathalie Grimault, Paola Mulone and Cécile Vercaemer-Ingles
Assistant Magali Perrin-Toinin **Trainees** Elodie Flinois and Emmanuelle Bidaut

Set

Construction Atelier Le Pied en coulisse **Painting** Valérie Margot, Stéphanie Mérat and José Pires Liberato

RUNTIME

2 hrs

CREDITS

PRODUCTION: EAT A CROCODILE
DELEGATED PRODUCTION: LE K SAMKA

CO-PRODUCTION THÉÂTRE DE CAROUGE-ATELIER DE GENÈVE, THEATRE NATIONAL DE NICE - CDN NICE CÔTE D'AZUR, MAISON DES ARTS THONON-EVIAN

PREVIOUS CREATION IN 2001 AT THEATRE VIDY-LAUSANNE E.T.E. IN CO-PRODUCTION WITH LE THEATRE DE LA VILLE-PARIS AND SARL SUR UN PLATEAU-PHILIPPE STURBELLE.

DAN JEMMETT IS AN ASSOCIATE ARTIST OF LA MAISON DES ARTS THONON-EVIAN.



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SYNOPSIS

Sebastian and his twin sister Viola, perfect look-alikes, are shipwrecked on the coast of Illyria. While Sebastian is lost at sea, Viola makes it back to shore with help from one of the ship's captains. She decides to head off to the court of the Duke of Illyria and to avoid unpleasant encounters, disguises herself as a man going by the name of Cesario. Having arrived at Orsino's residence, she offers to serve him. The Duke, charmed by her fine-looking appearance and sparkling wit hires her as his page. Viola/Cesario who soon becomes Orsino's confidant, finds out about his unrequited love for the Duchess Olivia. Viola soon becomes enamoured with the Duke who, to her disappointment, sends her to Olivia's court to deliver love messages on his behalf. Cesario/Viola goes along with it despite her reluctance. Olivia immediately falls in love with the Duke Orsino's "page" and declares her love the very next day. Viola runs away. Her brother Sebastian who had actually made it back to shore with the other captain Antonio, arrives at the Duchess's court. Olivia, fooled by the twins' close resemblance, mistakes Sebastian for Cesario. She charms him and convinces him to marry her. The duke, still madly in love with Olivia, finds out that she is engaged to a young man whom he thinks is his page and denounces the betrayal. The whole situation is cleared up when Viola and Sebastian are reunited. The Duke casts aside his initial anger after seeing Viola's true beauty and falls head over heels for her, immediately asking for her hand in marriage.

In this play, Illyria is a kingdom of delirious love. For Olivia, Viola is an effeminate boy, for the duke, she is a tomboy. The androgynous Shakespearian actor plays the boy for Olivia and the girl for Orsino.

Olivia and the duke are both in love with Cesario/Viola, the boy-girl. A real love triangle forms here, centred around transvestism. Even Sebastian cannot escape this ambiguity. Antonio, the captain who rescued him, is in love with him, a farcical juxtaposition to the lyrical trio of main characters. In this comedy of errors, very representative of the spirit of the Renaissance, only the characters' gender is apparent. Love and desire, in continual flux, shift from boys to girls, from girls to boys.

To complete the analysis, one has to consider the fact that in Shakespeare's time, women were not allowed on stage, their roles being performed by boys whose high voices made the interpretation plausible. Thus, *Twelfth Night* was written for an era in which boys performed women's roles. Another implication exists then, understood by all audiences of that time: the cross-dressing is taken to another level as a boy dressed up as a girl must play a boy. And when the comedy comes to end, the play's second title, *(What you will)* becomes all the more relevant: a boy, or a girl? *What you Will*, says Shakespeare.



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DIRECTOR'S STATEMENT



Dan Jemmett @ Mario Del Curto

There is something very joyous about *Twelfth Night*, a warmth and a serenity that pervade the action - even during the more troubling moments. Unlike Shakespeare's last plays, here there is a sort of grace, a celebration of life that takes us back to the innocence of childhood.

The play reminded me of my childhood, of holidays spent with my father. He was an actor in the 1950's, and I grew up in an atmosphere of old-style theatre and entertainment. He loved watching stand-up comedy performed on Saturday nights on the television, or the puppeteers performing on beaches or piers. *Illyria* came, quite simply, to represent theatre for me.

My approach to making theatre is always intuitive and playful. In "Shake", the five actors play all the characters in the play, and five beach huts evoke a lost or forgotten or imagined seaside. They are by turn changing rooms and puppet booths where the performers prepare their disguises for the next scene. And all the while, the Fool, Feste, plays through his vinyl collection on his old record player: Jeff Love and his orchestra, Mozart, Bach, Lou Reed, Percy Sledge . . .

When I was young I had a 60's record player and a collection of vinyls. It was a very strange collection, and I wanted to pay tribute to it! So, I went to a flea market in Paris and bought a record player along with forty random vinyls. I decided we would find the music for the show on those vinyls, and that's what we did! "Shake" indeed...

Fabienne Arvers

THE TEXT

Translating Shakespeare... What an experience! When Dan Jemmett asked me if I would translate *Twelfth Night* for "Shake", I accepted right away without thinking, delighted to have the opportunity to work on one of my favourite plays. Armed with my background as an actress, I set out to meet Sir Toby, Viola, Orsino, Sir Andrew, Olivia, Feste, Malvolio, Sebastian, Antonio and all the other characters... After one day of work, I had translated ten lines; it made me think about those stories you hear about people crossing the Atlantic on their own on tiny sailing boats...

How does one keep the language modern and yet poetical? Theatre is always about the present moment. Shakespeare speaks the language of his era, one of great and insignificant people, and that is what I was trying to find. He also speaks the language of theatre which is about characters, their emotions, their desires: that is what I was after. He speaks the language of poetry, the language of rhythm and music, which is another element I was looking for. In short, it is this language with multiple facets that I had to grasp. Translating essentially boils down to trying to incorporate all these theatrical languages, which is sometimes impossible; one has to make choices. Straying from the literal meaning while trying to stay faithful, trying out wordplays, understanding

when the language is trivial, hunting down double and triple meanings, innuendos; in other words identifying elements that could suggest more about the state of a character than they let on through their text. I needed to find the musicality of the language, the harmonies and chords...

All of this is really important; after all, the translated text is meant to be spoken. Therefore, it has to stay faithful to the original English for the actor to be able to play it correctly. This is another aspect of the translation that one must be careful with; the words need to resonate within the actor for him to deliver his lines with passion, otherwise, there is a struggle between him and the text.

All in all, what started off as a translation turned into a great journey through the world of theatre with a stop in the magical country of Illyria; all this from the comfort of my desk, with Will's benevolent ghost looking over my shoulder.

Marie-Paule Ramo



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CAST

GEOFFREY CAREY

(AS FESTE alternating with M. PRIN)



Geoffrey Carey studied at the French Conservatoire National supérieur d'art dramatique in the class of Antoine Vitez. As a theatre actor, he worked under the direction of Roger Planchon, Claude Régy, Luc Bondy, Ludovic Lagarde, Bruno Meyssat, Dan Jemmett, Robert Wilson, Mark Tompkins, Claudia Stavisky, Pascal Dusapin, Stanislas Nordey, Hubert Colas, Daniele Luchetti, Gilberte Tsai...

As a movie actor, he worked under the direction of Wim Wenders, Robert Wilson, Luc Besson, Arnaud Desplechin, Maiwenne Lebesco, Abdel Kechiche, Raoul Ruiz....

DELPHINE COGNIARD (AS VIOLA AND SEBASTIAN)



Delphine Cogniard entered the French Conservatoire National supérieur d'art dramatique in 2000 where she encountered and worked with Joël Jouanneau, Dominique Valadié, Alain Françon, Lukas Hemleb, Denis Podalydès.

Upon graduation she met Joël Jouanneau again and played in *Dickie* based on *Richard III* by William Shakespeare.

A long lasting collaboration began with Jacques Osinski whom she worked with on several occasions: *Dom Juan* by Molière, *Le songe (A Dream Play)* by Strindberg, *L'usine* by Magnus Dalström, *Dehors devant la porte (The Man Outside)* by Wolfgang Borchert, *Woyzeck* by Georg Büchner, *Le Moche* by Marius Von Mayenburg, *Ivanov* by Anton Tchekhov, *George Dandin* by Molière.

She also worked with Catherine Delattres in *La place royale* by Corneille, with Patrick Pineau in *Les trois sœurs (Three sisters)* by Tchekhov, with Sylvie Orcier in *Le petit Chaperon rouge (Little Red Riding Hood)* by J.C Grumberg, with Jean-Louis Martinelli in *Phèdre* by Racine and lately with Cyril Teste (*Tête Haute* by Joël Jouanneau)

VALERIE CROUZET (AS OLIVIA)



She began her training with Ryszard Cieślak at Jerzy Grotowsky's Théâtre laboratoire and then studied at the Théâtre école du passage under the teaching of Niels Arestrup, Bruce Meyers, Anne Alvaro and Pierre Pradinas. She joined Ariane Mnouchkine's Théâtre du Soleil and played in several performances.

After meeting the company Achille Tonic, she played in *Cabaret Citrouille*, a big top performance in Paris that met with success, and more recently in *Les caméléons d'Achille* of which she is also co-author. She collaborated with Christophe Rauck in *Le cercle de craie caucasien* and Alejandro Jodorowsky in *L'opéra panique*. She played in *Shake* directed by Dan Jemmett, and first produced at Théâtre Vidy-Lausanne. The play was awarded the critics prize and was performed

twice at the Théâtre des Abbesses in Paris and during two consecutive touring periods. She also played in *La bonne âme de Setchouan (The Good Person of Szechwan)* by Bertolt Brecht (creation at the Théâtre Vidy-Lausanne, Théâtre de Chaillot, and on tour), and *L'île des esclaves (Slave Island)* by Marivaux, both directed by Irina Brook.

She met Samuel Benchetrit who directed her and Jean-Louis Trintignant in *Moins deux*. As a movie actress, she has played in *Coluche, l'histoire d'un mec* directed by Antoine de Caunes, *King Guillaume* by Pierre-François Martin-Laval and also Michèle Rosier, François Ozon, Jean-Pierre Sinapi or Alejandro Jodorowsky.

VINCENT BERGER (AS TOBY BELCH AND SIR ANDREW AGUECHEEK)



Vincent Berger trained at the French Ecole Supérieure d'Art Dramatique du Théâtre National in Strasbourg. As a theatre actor he has worked under the direction of Jacques Osinski in *Dehors devant la porte (The Man Outside)* by Wolfgang Borchert, *Woyzeck* by Georg Büchner, *L'usine* by Magnus Dalhström, *Dom Juan* by Molière and *L'ombre de Mart (The Shadow of Mart)* by Stig Dagerman. He also worked with Irina Brook in *Le songe d'une nuit d'été (A Midsummer Night's Dream)* by William Shakespeare, Dan Jemmet in *Femmes gare aux femmes (Women Beware Women)* by Thomas Middleton, Alain Bezu in *L'illusion comique* by Corneille, *Le barbier de Séville (The Barber of Seville)* by Beaumarchais, *Jacques le fataliste (Jacques the Fatalist)* and *Le fils naturel (The Natural Son)* by Diderot, *Britannicus* by Racine, *La nuit des rois (the twelfth Night)* by William Shakespeare, *La prisonnière (The prisoner)* a musical performance by Beethoven based on Marcel Proust's novel, Jacques Rebotier in *Quelques nouvelles du facteur*, Jean-Louis Martinelli in *Germania III* by Heiner Müller, Jean-Yves Ruf in *Savent-ils souffrir* and *Comme il vous plaira (As You Like It)* by William Shakespeare, Adel Hakim in *Les deux gentilshommes de Verone (The Two Gentlemen of Verona)* by William Shakespeare, Serge Tranvouez in *Gauche uppercute* by Joël Jouanneau, Catherine Delattre in *Le véritable ami / Les amoureux (The True Friend)* by Carlo Goldoni, Charles Tordjman in *Bruits* by François Bon, Christophe Lemaître in *Les noces du pape (The Pope's Wedding)* by Edward Bond. As a movie and television actor, he has played in *La jungle* by Mathieu Delaporte, *L'âge des possibles* by Pascale Ferran, *Culpabilité zéro* by Cédric Kahn and *La mort de Jeanne* by Daniel Jeannau among others. He also played in a short film directed by Arnaud Mercadier *Fruits et légumes*.

He has been a member of a collective of artists at the Centre dramatique national des Alpes since 2008.

MARC PRIN (FESTE ALTERNATING WITH G.CARREY)



After graduating in literature studies at the university of Paris III-Sorbonne Nouvelle and several training sessions under the direction of Jean-Pierre Vincent, Dominique Pitoiset and Jean-Claude Fall among others, he studied at the Conservatoire Régional d'Art Dramatique de Lille - Ecole d' Art Dramatique LEDA directed by Yves Pignot. As a theatre actor, he performed in *Les Caprices de Marianne (The Moods of Marianne)* by Alfred de Musset, directed by J.L. Martin Barbaz, *Quatre-vingt Treize (Ninety-Three)* by Victor Hugo, directed by J.L. Martin Barbaz, *Le Cœur battant* by Serge Ganzl, directed by Stéphane Verite, *Les Clowns* by Mario Gonzales, *La Farce enfantine de la tête du dragon* by Ramon del Valle Inclan, directed by François Kergourlay, *Un Caprice* by Alfred de Musset, directed by Stéphane Verite, *Lancelot du lac* by Florence Delay and Jacques Roubaud, directed by Olivier Besson, *Les P'tites Maisons*, a collection of dreams by L'Ombre des Ailes (a collective production), *Othello* by Shakespeare, directed by Dominique Pitoiset, *L'Évènement* by Jean-Yves Picq, directed by

Monique Hervouët, *Un dîner à tout casser* by L'Ombre des Ailes (a collective production), *Dans ma cuisine, je t'attends* by Stéphanie Marchais directed by Benoît Lahoz, *On va faire la cocotte* by Georges Feydeau, directed by Didier Barrer, *Les Trois Richard* based on *Richard III*, directed by Dan Jemmett.

As a movie actor, he played in *C'est la tangente que je préfère* directed by Charlotte Silvera, *K* directed by Alexandre Arcady, *Le Bossu* directed by Philippe de Broca, *La Taule* directed by Alain Robak, *Les Insaisissables* directed by Christian Gion, *Le Dîner* directed by Frédéric Krivine *Electroménager* directed by Sylvain Monod, *Chaos* directed by Coline Serreau, *La Lettre au père Noël*, a short film directed by Hélène Foubert, *Clara et moi* directed by Arnaud Viard, *La Chambre des morts* directed by Alfred Lot, *Demain dès l'Aube* directed by Denis Dercourt.

He has also performed as a TV actor and contributed to numerous workshops at the Apostrophe, Scène Nationale du Val d'Oise, the Théâtre Gérard Philipe de Saint-Denis and the Théâtre Nanterre- Amandiers. He co-directed movies and other productions within the Compagnie l'Ombre des Ailes: *Les Petites Maisons*, *Un dîner à tout casser*, *L'Onirocritie*, *La Prolifération des germes...* and performed at several festivals: Paris Quartier d'été, the Aurillac festival, the «camping sauvage» festival in the halles de Schaerbeek (Brussels)...

ANTONIO GIL MARTINEZ (AS ORSINO AND MALVOLIO)



As a theatre actor in France, England and Spain, Antonio Gil Martinez played in *Fragments* by Peter Brook, international tours, *El Burlador de Sevilla (Dom Juan)* by Dan Jemmett in Madrid, *Yerma* by Helena Kowt Howsen at Arcola Theatre London, *La bonne âme de Setchouan (The Good Person of Szechwan)* by Luis Blatt at the Centro Dramatico Nacional, *A Cindarella* by Dan Jemmett at the Lyric Theatre London, *Berlioz: the chemistry of dreams* by Simon McBurney, *The Noise of time* by Simon McBurney at the Lincoln Centre, *Le triomphe de l'amour (The Triumph of Love)* by James McDonald at the Almeida Theatre London, *Noces de sang (Blood Wedding)* by Omar Porras etc.

As a movie and TV actor, he played in *The way* by Emilio Estevez, *Chicas* by Yasmina Réza, *La Mula* by Michael Redford, *El pan nuestro* by Aitor Merino, *Daylight robbery* by Paris Leonti, *Inkheart* by Ian Softley, *Le marchand de Venise (The Merchant of Venice)* by Michael Radford, *Not Waiving* by Jane Rogoyzka, *Chocolat* by Lasse Hallström, *Lluvia en los zapatos* by Maria Ripoll, *The man who killed Don Quixote* by Terry Gilliam.

TECHNICAL AND FINANCIAL CONDITIONS

Technical rider available on request at
denistisseraud@gmail.com

1 performance 9'000.- Euros* (excluding tax)

2 performances 17'000.- Euros* (excluding tax)

3 performances 24'000.- Euros* (excluding tax)

+ Accommodation, per diems and transportation for 9 or 10 persons
(5 actors/actresses, 3 technicians, 1 director, 1 production and touring manager)

Transportation of set (20m³) - on quotation

Set up one day before performance

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